

ukulele player



Jake, Victoria, and more...

Greetings and Salutations to all ukulele enthusiasts around the world. This is the fourth issue of **ukulele player** and we are thrilled to bring it to you.

Some of the features in this issue have taken as much as three months to put together due to logistics, touring musicians, CD debuts, and other factors. We are happy to bring you issue four, the ukulele reviews, articles and interviews.

It took some time working with Michael Bloom and ukulele virtuoso, Jake Shimabukuro to bring you his feature and I sat with Victoria Vox for about four or five hours to bring you her story and interview.

We have two CD reviews this time around, first is Jake's new "Live" album. This is twenty tracks in all, but, there are some surprises for his listeners. If you love Jake previous and consider yourself a fan of his music, this one is a must-have.

Our second CD review is Snake Suspenders 'Serpentine'. These guys are terrific and I am sure that you will enjoy it.

What I love about interviewing performers and recording artists is that it is a learning experience for me. I enjoy getting to know each and every one of them. There are stories of the road and lots of interesting anecdotes from the stage and studio. Not all of those details make it into the publication, but the ones that are important certainly will and we hope that, in the end, you feel as though you know a little more about those artists we spotlight.

There are more ukulele reviews and lots of things happening in the world of ukulele. We bring you another Ohana review. This time around, it is the Vita Uke reproduction. It's a value-priced ukulele that packs a punch.

We have another Kala Ukulele give-a-way. Thanks Mike Upton of Kala Ukulele for the Archtop Tenor uke. Even if you don't play jazz uke, this little Kala tenor will have you jazzed. It sounds great and the built-in pickup will help recording and gigging musicians get the most from their performances.

We have a pleasant surprise in

the low-end, starter uke category. Oscar Schmidt has been making serious efforts to bring you better quality ukuleles starting with moving their manufacturing to Indonesia and choosing better pickups and materials to make even their low-end ukes better than ever before. Now, they are offering higher quality, solid wood ukes and we are looking forward to reviewing those in future issues. In this issue, however, we the review the OU2e, one of the industry's biggest selling ukes ever.

Keep those club listings coming. We know there's a world of ukulele players out there. We want to hear from you.

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Jake Shimabukuro

He has been called virtuoso, the Jimi Hendrix of ukulele, and simply incredible. If you have played ukulele for more than a couple of months, the name Jake Shimabukuro has probably caught your eye more than once.

Jake's performance of Beatles guitarist George Harrison's "While My Guitar Gently Weeps", filmed in Central Park NYC, has been viewed online over two million times. He has been on Late Night with Conan O'Brien two times that I am aware and appeared on "The Today Show" at least once.

With all of that exposure and talent, Jake has remained a humble guy doing what he loves, playing ukulele.

I have all of Jake's albums in my own collection, including the pre-release "Live" CD (and I plan to purchase the shipping version of that one), and his DVD, Million Miles Away. Jake continues to amaze me.

Over the years Jake has gone from acoustic uke to electric, to the use of distortion pedals and lots of effects, and come full-circle. He has experimented with various "sounds" and tried different techniques in a endless

quest for refinement. He has taken inspiration from some of the greatest ukulele and guitar players of music history and incorporated their ideas and techniques into his own musical repertoire.

Jake pushes the ukulele into new territory because he doesn't limit himself with rigid thinking. It is obvious that he sees the ukulele as a serious musical instrument, not a novelty or a toy. If guitarists can innovate, why not ukulele players, too? And so it is that if Jake imagines it, and hears a song in his head, he finds a way to play it with a ukulele.



Jake before the show at Akron, Ohio

If I had to pick a genre in which to place Jake Shimabukuro, the performer, I might choose jazz, but many of his songs seems right at home in rock and roll. Still, some pieces are classical music. Jake's CDs are a mix of jazz, rock, and classical pieces, and some that defy description. I am convinced that there are some artists that cannot be pigeon-holed into a particular genre. Jake is without a doubt one of them.

Jimmy Buffett is one of the few performers that has been around for decades and still fills stadiums at his concerts. I washrilled when I heard that Jimmy had Jake fronting for him on tour.

Jimmy has a huge following and his music falls into a category all its own. In my mind, Jake was a perfect fit for a Jimmy Buffett tour and it was a golden opportunity for a young artist looking for international exposure, not to mention what it did for ukulele sales.

The recent popularity of ukulele has been attributed to an handful of people, Jim Beloff, Izrael (IZ) Kamakawiwo 'Ole, James Hill, and Jake. In fact, many people give Jake and his "While My Guitar Gently Weeps" video sole credit for the uke "craze", which is certainly a huge part of it, but it is, in fact, just a part of the whole story.

Jake's appeal is a combination of youth, skill, timing, perserverence, determination, and humility. He is incredibly talented and very likable.



In the midst of planning this article, one of our area ukulele club members (COUP - a.k.a. Columbus Ohio Ukulele Peeps), Randy McGinn, found out that Jake was going to be performing in Akron, Ohio on March 7th. We went straight to work and contacted Jake's PR management to see if we could meet with Jake in Akron and get some pictures before and during the show. We were told about Jake's new CD and arranged for a promotional copy to write our review at the same time.

We'd like to take this opportunity to thank Jake Shimabukuro, his PR manager, Michael Bloom, Sony, and Hitchhike Records for helping us make all of this possible. If not for Michael's efforts, we would not have been able to catch Jake between tours and get the interview.

Not only does Jake play like lightning, his tour schedule keeps him on the run.

The easiest way to get an interview with Jake was via email by way of Michael Bloom.

After the interview we have a CD review of "Live", Jake's latest album, set for release April 14th. You don't want to miss that album, it is Jake at his best.

Q: What was your first ukulele (brand name and size).

A: Kamaka standard size

Q: How old were you when you started playing?

A: 4 years old.

Q: How old were you when you first took the stage?

A: 14 years old.

Q: Have you played in a "band" in the past? Do you anticipate every playing in a band in the future?



A: I started out playing in bands. I still enjoy performing with other musicians so I would say that the idea of being a part of a band in the future is a possibility.

Q: You said in your DVD, Million Miles Away, that your songs have lyrics, or you have lyrics in your head when you are writing a song. Have you ever thought about publishing those lyrics?

A: Not really. My lyrics are better left unsung.



Q: What is the largest audience you have had in a show where you had top billing? (I know that fronting for Jimmy Buffett was probably the biggest audience you have had - Jimmy is a great guy and that was a great opportunity)

A: Close to 5000 people.

Q: I know that you also play small beach houses and coffee-house type of places, too. Is it that you like the

intimacy of the small places?

A: Yes. It's a lot easier to connect with the audience.

Q: You have said that you get a lot of your energy, when you are playing on stage, from the audience and that they are a large part of the performance. Was it always that way?

A: Yes. But recently I've become more aware of it.

Q: People have speculated as to whether you and James Hill have every jammed together, have you?

A: Not really. But I do admire his playing very much. And, he's a really nice guy!

Q: You have an assortment of Kamaka ukuleles. When did they start sponsoring you?

A: About twelve years ago.

Q: Have you played one of their Jake signature ukes?

A: Yes, of course! They sound great!

Q: Which of your Kamaka ukes is your favorite?

A: Buffy 2! I've had her now for about three years.

Q: Are all of your ukuleles tenor size?

A: Yes.

Q: You are such an amazing ukulele player, have you ever thought about playing guitar to

see what you could do with one?

A: I do play a bit of guitar. I know a few chords, but it doesn't bring me as much satisfaction as playing the ukulele.

Q: You have just completed a new CD that will be available in April. What is the title? How many songs are on it? Are they all new or have some been on previous albums?

A: The title of the CD is "Live." It's my first live CD and they are all new tracks.

Q: How many shows do you play in a year?

A: Around 250 shows.

Q: Are there any future goals or plans you'd like to share with us?

A: I'm currently involved in a program called Music Is Good Medicine that focuses on inspiring and mentoring children to serve in their communities.

Once again, I'd like to take the opportunity to thank Jake and his PR Manager, Michael Bloom for helping me get an interview.

Jake came off a tour and went immediately to work with Hitchhike Records to get his new "Live" album ready for an April release and launched a new tour without much break. I caught him at the end of a short bit of vacation time to get this interview. It's concise and to

the point, but we were able to get Jake to sit still long enough to answer a few questions for us.

We caught Jake in Akron, Ohio on March 7, at E.J. Thomas Hall, University of Akron.

We were fortunate enough to coordinate a brief meeting prior to the show and take a few pictures for the magazine. We were also permitted to take some concert shots.

I slipped a business card to one of the Akron police officers working security detail and he gave it to one of the venue staff members to let Jake's tour manager know that I was there. In a brief moment, I was being ushered to a dressing room where I found Jake playing his ukulele and nibbling on a few cold cuts and some fresh veggies while he was mentally preparing for the show.

Jake stood and shook my hand, introduced himself, and then we took a few photos and talked briefly.

I left after that to give him time to prepare for the show. I was ushered to the main floor of the venue to meet with my wife, COUP member Randy McGinn and his wife. We took a seat at one of the tables prepared for the show and a few moments later I took a position just off the stage where I would be allowed to photograph Jake during the first three songs of the show. I was at the foot of the stage with speakers over my left shoulder.



Above: Jake started the show seated and was up and down the whole evening.

Right: Jake told the story about the inspiration for the song "Dragon" and just started playing when I took this shot.

Below: Jake was totally focused and pouring his heart into "Dragon" when I caught this facial expression.



Jake hit the stage at 8:05 PM and he captivated the audience within the first two bars of his opening song. From the moment he stepped on stage to the last goodbye, the crowd was his and there was no doubt that Jake Shimabukuro was in his element.

When it comes to musicians, there are artists and there are technicians. Jake is, without a doubt, an artist. He pours his heart into every song he plays.



Jake has all of the technical skills that you would expect from a virtuoso-quality player, but, he is not mechanical. He feels the music and it flows through him.

Like a martial artist, Jake and the ukulele become one.

Mu-shin, among the Zen Masters of Japan is "the mind of no mind". It is when one becomes so well trained in their particular art that they act and react by reflex.

When Jake picks up his ukulele, it is as though he does not even have to think about it. The music just flows through him. You can see the concentration, but Jake makes it look effortless.

During the performance Jake seemed so relaxed and interacted with the crowd with such ease. A lot of performers appear uneasy talking with the audience and their performance becomes very mechanical. They become rigid and tense. Not Jake. He was comfortable before the crowd and he actually connected with them almost immediately.

I wish I could remember the songs in order that Jake played them. He put on a great show and played almost everything on his new "Live" album in the course of the evening.

The fans didn't get enough and Jake thanked them with two encore numbers. He played Ava Maria (Schubert's) and you could hear a pin drop. What feeling! It was one of the most beautiful renditions I have ever heard.

Jake finished off the night with "Crazy G" as the fans yelled "faster" at the appropriate time. He commented that they had heard the CD. Absolutely.

Jake has technique, speed, and style. He feels the music and pours his heart into everything he plays. He is an amazing performer, humble, and lovable. If you have a chance to see him perform 'live', don't miss it. Incredible.



Jake Shimabukuro Live

I received a pre-release copy of Jake's new album "Live" about two weeks ago and then a final shipping copy arrived on Friday, March 6th.

"Live" is twenty tracks, seventeen of them music and three are Jake briefly introducing a number or telling the story behind a song.

Here are the tracks in order:

1. Trapped
2. Piano-Forte
3. Bach 2-part Invention No.4
4. Me & Shirley T
5. Spain
6. Five Dollars Unleaded
7. Let's Dance: Prelude
8. Let's Dance
9. Talk Story I (Michael Jackson)
10. Thriller
11. Orange World
12. Wes on Four
13. Talk Story II (Japanese Koto)
14. Sakura, Sakura
15. Dragon
16. Yeah
17. Talk Story III (Uke Disco)
18. While My Guitar Gently Weeps
19. 3rd Stream
20. Blue Roses Falling

If you catch Jake's current tour, this is pretty much what you will hear.

Watching Jake perform live is an incredible experience. This CD captures that energy very well. From start to finish, you will feel

as though you are right there in the room with him. That is the goal of a live performance album, but where others fail, Jake Shimabukuro Live succeeds.

"Trapped" starts off sweet and stylish. It really shows Jake's precision and feel of the music.

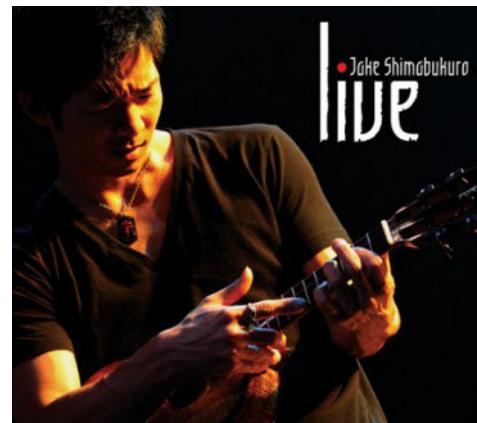
"Piano-Forte" blew me away. What Jake can do in two octave range is amazing enough, but this song is so beautiful it's hard to believe it was composed on a uke.

Following "Piano-Forte" with J.S.Bach was a great idea. Again, it shows the depth of Jake's musical talent. Johann would be proud.

"Me & Shirley T" is wonderful, it is so clean and clear and really highlights Jake's ability to play jazz on four strings.

This rendition of "Spain" I have ever heard. I have always loved that composition anyway, but Jake makes it his own.

"Five Dollars Unleaded" is an original tune Jake explains is about his father buying gasoline when it was much more affordable.



"Let's Dance" is another tune where Jake gives a commanding performance. Followed by Michael Jackson's Thriller (Rod Temperton). This song caught me off guard.

Orange World is a cool little tune influenced by "Bluegrass" and Jake wraps it up with a little Dueling Banjos (veyr little).

"Wes on Four" is an intricate number, quick and precise.

"Sakura, Sakura" blew me away. Jake took a thirteen-stringed instrument and played it on four strings... he'll explain.

"Dragon" is one of my favorite Jake compositions. This rendition is fantastic. Followed by "Yeah", another great song.

"While My Guitar Gently Weeps" always inspires me. Jake's homage to George Harrison is fabulous and 2.5 million views on YouTube are a great testimonial.

Jake wraps up this CD with "3rd Stream" and "Blue Roses Falling" and then, you'll want to listen to it again. Absolutely wonderful. Best of all, this CD leaves you wanting more. And that good.



Victoria Vox

We caught up with Victoria Vox at the Rumba Cafe in Columbus, Ohio.

The show started a bit behind schedule due to the house band playing over their planned time in a Barack Obama victory party. Then, they didn't clear the stage fast enough.

Once Victoria Vox hit the stage, she made a commanding performance. The wait was worth it.

During the sound-check, Victoria was jamming with a funky sort of vibe on her custom-made KoAloha Pineapple Sunday (Yep, that's the way KoAloha spells it).

This girl can play. I'd like to hear more of what Victoria can do with a ukulele if she were to cut loose in an informal jam session.

My day started at 2:00 AM, so I was not able to stay for the entire show, but, we arranged to meet with Victoria the following morning for an interview. She rolled into my place at about 10:30 AM and took the time to take a few more pictures and sit with us for the interview. We found her funny, sweet, charming, and

full of personality.

Q: How long have you played ukulele?

A: About five and a half years.

Q: The bio on your website says that you were playing guitar first and you were doing gigs?

A: I would play coffee-houses and bars and play, like, three sets of my original music on guitar. I also threw in some cover tunes.

Q: How long were you doing that then?

A: I'd been playing guitar for thirteen years, but I've been doing music full-time for five and a half, pretty much as long as I've been playing ukulele. The ukulele just started creeping into my sets and people really loved it. I had like two original songs and one cover on ukulele. People would say: "Play the ukulele again." I'd say, "I only know three songs." And they'd say play them again. Once the idea of a CD came about, which was fan supported, I was kind of forced to write more on the ukulele. "My first album, Jumping Flea, is half cover and half original songs.



Q: Your formal education was songwriting, tell me about that.

A: I started writing songs when I was ten. I got into the guitar when I was seventeen. At the time, I was starting to get into the singer-songwriter music. It was not the pop, top-40 I was writing when I was ten, it was more emotional and therapeutic. It made me feel better and was a way of expressing myself. About four years after college, I felt that it was all making sense, now. I felt that it was all clicking into place.

Q: What was your first ukulele?

A: I don't even think there was a brand. I heard a version of "Somewhere Over the Rainbow" when I was in France. This was back in 2002, I think. I came back in the States and kept thinking "that song is just amazing" I had a copy of it from the "Finding Forrester" soundtrack. I didn't even know it was played on a ukulele, so I stuck my capo way up on the

neck of my guitar and played along with it. I was singing it an octave higher than IZ did. I started playing it and people loved it at the shows. I had a friend in Wisconsin, his name is Dale Anderson, and we shared a couple of shows and I started playing the song and he came out with a ukulele and started playing along. I said, "You know that song?" and he said, "Yeah, I love that song, you need to play that on a ukulele." He's like, maybe sixty-six years old. He plays this really awesome Delta Blues and slide guitar. He had this collection of thirty-five or so ukes and he gave me one of his. The one he gave me didn't even have a brand. It said Duke Kohanamoku on it. It's the one on the cover of Jumping Flea. He gave me this ukulele and the first thing I did was write a song. That was "Dreamin' 'Bout You."

As a touring musician, it was hard playing uke, I needed one that I could plug-in. So, for



Christmas 2003, my mom bought me a "Fluke". That was my second ukulele and I played that for about two years. It's a great uke for the money. When I released "Jumping Flea" and toured Hawaii, then I got sponsored by KoAloha. I feel so lucky to be playing the PineApple Sunday. It's just an awesome ukulele and yes, it plays like butter.

Q: When did you start touring? Did you start off playing local gigs or just decide to hit the road right away?

A: In my senior year I started playing open mics and things, then when I went to the Berklee College of Music and studied songwriting, even at Berklee I hadn't been performing a whole lot yet. I performed in a controlled environment, in the classroom, and it was a great experience. I took six months off school and did three months in Nashville doing radio internship. I was supposed to go to LA, but my car broke down and I ended up in Green Bay.

That was 1999 and I thought to myself that I was going to be going crazy if I am not playing music, Berklee was like living and breathing music and all of a sudden I was at a regular college and it was boring. I thought I've gotta do something. That was when I started playing shows. Every weekend I was out playing. That was in the fall of 1999 (Wisconsin region). I was playing coffee-houses or playing for free and getting whatever money I could. I had a CD with



my "band" and I was selling CDs at shows.

I went back to school in January of 2000. I finished college and went to Nashville for nine months. I wasn't really performing much either and then I decided to go to Europe for three months to back-pack and play in the streets. Then I started playing in London a bit. For the next three years it was back and forth to Europe.

I toured Hawaii for the first time in December 2005. It was then that I got the deal with KoAloha. They saw my picture in the newspaper. I had a publicist that I worked with from Chicago and she was working on the promotional stuff for my tour and Jumping Flea. She did an awesome job of getting the name out and promoting the new album, my first ukulele album.

We started researching ukulele music and there was this whole



world of ukulele players. I was surprised. Wow, there are ukulele festivals and ukulele players all around the world. I had no idea of its existence before I started playing the uke.

The first gig I had in Hawaii, I was told not to play ukulele, except for "Somewhere Over the Rainbow". The next day, we took off for Maui and people were just awesome. That's when I got the e-mail from KoAloha saying we'd love to sponsor you. In Maui, there was a lot of support for what I was doing.

I play the ukulele, but I still don't consider myself a ukulele player. To me, it's different. Jake Shimabukuro is a ukulele player. I strum it and I sing along. I play the ukulele, but my voice is my primary instrument.

Q: What other instruments do you play?

A: I already mentioned guitar, the 'Mouth' trumpet (giggle) 'air

trumpet', for me, it's a way for me to do improvisation. I am not a lead player. I can diddle around a little on ukulele, but the mouth trumpet is a way for me to improv and express myself.

Q: How many shows do you do in a year?

A: The max I've done is 200 shows. That was really pushing it. I am probably settling in at about 125 or 150 shows. I am very fortunate. I pay all my bills and I am still paying off Chameleon. The album was done on a budget. I have a photographer I have used since 2003 and I like working with him. If anyone orders a CD from my website, I take the order. If someone wants it signed, I'll take care of that.

Q: Including earlier recordings, how many CDs have you sold?

A: In all, about 12,000 CDs.

Q: How many albums do you have?

A: I have done six, but only two feature the ukulele.

Q: What's the biggest venue you have played?

A: The Meyer Theatre in Green Bay, that's about 700 people. I opened for Jake in New York and that was about 300 people. The smallest place I played was in Kansas. I checked out their website and they said they had live music. I said 'cool' and booked it. I pulled up that night. I kid you

not, the bar was like half the size of this living room [we did this interview in my den – Mickey]. It ended up being a really great night and they were so much fun.

Q: So, do you book these gigs?

A: I do my own booking. I have no management. I have an assistant that helps me out one day a week.

Q: Has your MySpace site been really promoting your work for you?

A: I have not been paying much attention to MySpace in the last year. I've been spending more time on FaceBook, it's so much easier. The advertisements are not over-bearing, you don't have to wait forever for a page to load. I was in Europe and a friend had a computer and I was on MySpace and this program asked me if I wanted to download the song from MySpace and burn it to CD, even when MySpace is not set to allow downloads. That is not right.

Q: When did you discover Twitter?

A: I was on Twitter before I was on FaceBook. I signed up for a PR newsletter from a gal in New York and she sent out a newsletter with social networking sites and Twitter was one of them. I love it. I am "tweeting" all the time. I have an iPhone and there is an application for Twitter on it and it just makes it really easy. I haven't been so

great with MySpace and keeping up with blogs. I do my newsletter once a month. Sometimes it can be pretty lengthy and other times, it's like, here are the shows... I've gotta go. Twitter is really great and really easy. I don't have to log into some site and I have excuse for not keeping fans up to date.

Q: I read a critic who said that you are "someone to watch". Do you read the reviews?

A: I do, I mean, I have to, because I do my own website and when you put together a media kit, a press kit, you need those snippets.

Q: What are your future goals, future plans?

A: I live day-by-day, but, on the other hand, I have a full year's calendar on my wall.

Q: How old are you?

A: I'm thirty. Sometimes I feel like people in the music business don't take me seriously, because I look young or the fact that I play ukulele (that's changing).

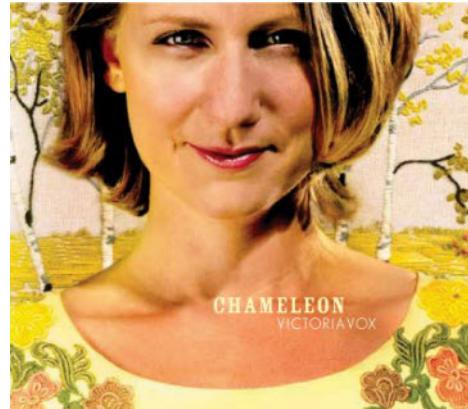
I am doing everything myself, so it definitely takes longer. As far as goals, I like to be selling out theatres touring. I would like to get some music into television and film. I am working with a guy in LA that is sending my stuff out. You just have to keep going, and networking, being in the right place at the right time and being available. When I am touring, I'll contact radio

stations and let them know, and make sure they have a CD. I don't actively follow what stations are playing my music. There are so many aspects of my business that it is hard to keep up. There's writing, booking, radio, and interviews.

For now, I seem to be doing a pretty good job getting the word out and being independent. I like the independence.

We'd like to thank Victoria Vox for taking time to sit with us and answer our questions.

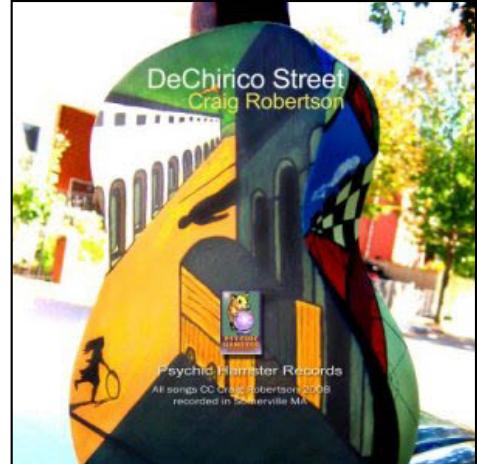
After this interview, Victoria was heading southwest to the next stop on her current tour.



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Ukulele Review

Ohana CKP-70

Ohana's CKP-70, Vita Uke reproduction is a ukulele that has always intrigued me.

First off, I love the shape of this ukulele. It looks so 'Celtic' to me. It also reminds me of a lute. Since I am a big fan of both Celtic and Renaissance Faires, and the musical performers there, I immediately took interest in the Vita Uke shape.

Ohana has developed a reputation for great-sounding, inexpensive ukuleles and the CKP-70 may look exotic, but it is very affordable. The body has a laminated back and sides and a solid spruce top. This little gem is bold and loud. It is perfect for Irish pub tunes and renfest musical numbers.

The specimen I have is flawless. The setup is absolutely wonderful and the tone is bright and clear. The neck looks short, but it really isn't, it just appears that way (probably due to the body shape).

This ukulele holds tune incredibly well and the geared tuners do the job well enough to make tuning a very simple task. They have a very fitting look for this instrument, better suited for it than friction tuners would be. They are not too heavy either.

Playing the CKP-70, the first thing that struck me was the rich, full tone. Even though this uke has a solid spruce top, it is not too bright. It is warm and perfect for vocal-oriented music. It is loud enough for jamming with a room full of other ukulele players without getting lost in the mix.

I'd love to hear one of these with electronics installed. Playing this uke with a high-performance condenser mic, you want to make sure your volume is not too high. I'd mic it, instead, with an SM-57 (Shure instrument mic) and point it at the bridge, not the "sound holes". This baby has some punch to it. Too much volume and you will have distortion. That is no fault of the ukulele, just be aware that this uke has volume.

The action on this uke is just perfect. The frets are trimmed eautifully and the neck is straight and true. The strings are low on the fretboard and it plays like butter. From the factory, I could count on one hand the number of ukuleles that rival this setup.

The back and sides of this uke are laminated, as I said previously, and I like that. First off, this ukulele has a complex body shape and I'd rather have



a laminated body on something like this. It is stronger and more dimensionally stable. That means, this instrument will be more durable and less likely to have tuning issues when you are at higher elevation or have rapidly changing weather conditions.

The body is bound with a nice trim. The black on white binding is a perfect compliment to the solid-spruce top.

One thing I will point out about all Vita ukles, the weakest point in the body is the tail of the seal-shaped acoustic holes. If they are exposed to extreme cold or dry weather, that is the most likely place for a crack to develop. The CKP-70 fits a Lanikai Concert uke case very well and for \$40 at Musician's Friend, it is a good investment.

You can find the Ohana CKP-70 online for as little as \$160 USD. It is a great peformer and a great value.



Dave Talsma

In the world of ukulele, luthier Dave Talsma is someone you should know.

Dave is multi-talented. He is an artist by trade, a graphic designer, master craftsman, musician, and makes some of the finest musical instruments available today.

The picture in the upper right corner of this page shows Dave at the work bench. The headstock standing close to the center of the picture is that of the Dairy Queen Uke he built for Warren Buffet.

The first time I heard one of Dave's ukuleles in action was in a recording made by Gerald Ross. What a sweet sounding tenor uke.

I wanted to interview Dave for this issue of **ukulele player** to introduce our readers to one of the top five luthiers (in my estimation) in the business of ukulele building. In case you want to know the other four, well you can just keep guessing because I am not telling. Dave is one of them, though.

Dave has made vintage reproductions. He has made ukes with design features seen in some guitar companies

and on other types of musical instruments. He has built comical character ukes, like "Jack" from "The Nightmare Before Christmas" cartoon. He has made novelty instruments, like the "Creature" (of the Black Lagoon).

Every one of Dave's ukuleles, no matter what the inspiration, plays and sounds like a dream. You won't find a better quality instrument when you get to this level of craftsmanship.

Dave builds instruments because doing so is one of his passions and that makes all the difference in the world.

Q: Your website says that you grew up in a musical family. What instruments do you play?

A: My Dad played accordion and ukulele. He played the baritone uke in minstrel shows in the 70's, real fun, black face make-up and all. My brother has played all kinds of guitars since the time of the Beatles and still does to this day. I played trumpet all through grade school and high school, I still own one but never touch it. I "try to make time" to play my ukuleles and guitars, mostly



electric guitar, and whatever floats my boat.

Q: When did you first take up ukulele?

A: My Dad taught me a few songs when I was young, like "Aint She Sweet" and "Dark Town Stutters' Ball". I really changed my opinion about ukes when I made a trip to Elderly's and played a real uke, and thought, wow, these are cool.

Q: You are a visual artist. When did you decide to try musical instrumentmaking?

A: My Dad was a mechanical engineer, and I had a few summer jobs in engineering too. I went to college and got a degree in Illustration and Graphic Arts, and I have always thought of stringed instruments as visual art pieces. I decided to mix engineering and my art work to make musical art, instead of hanging flat art, this is 3D art that creates great music.

Q: Your website says that you have been building ukuleles and guitars since 1996, is that when you went commercial was that the actual start?

A: 1996 is when I built my first

guitar, a copy of a Martin D-18. It came out so good I was hooked and began making them for friends and people who were willing to pay for them. After about 12 guitars my attention turned to the ukulele. There are a lot of custom guitar builders, but very few makers of ukes at a level I am doing.

Q: How many ukuleles have you built to date? How many guitars? Are there any other instruments?

A: Lets see, ten guitars, acoustic and electric and eighty two ukuleles and one mandolin.

Q: How many ukuleles do you build per year on average?

A: I make about twelve or so per year, depending on how complex. I try to stay away from the workbench during our short Michigan summers. I also have been teaching a student to build ukes too. Oh, and did I mention I work full time too.

Q: Did you start with your own ukulele designs or copies of classic ukes?

A: I started with my own designs, but I also do recreations of classics, mostly Martin styles. I have the most fun when I have full control and just to do something cool and new. Like the Beatle Bass Tenors and the Phantom models. My painted pineapples are unlike any available; the tops look more like a photo. I also love to do transparent colors over figured woods.

Q: How long a waiting list do you presently have?

A: It varies from six to twelve months. I try to double up and build two that are similar at the same time.

Q: From start to finish, how long does a simple uke design take to build?

A: It takes me about six to eight weeks, the finish process takes a month in itself with curing times.

Q: How about a fully adorned uke with lots of inlay?

A: Yes, I do all inlay work myself. I did a hummingbird headstock that was made with over thirty pieces, and used a real emerald for the eye. I'm currently building a Martin 5K tenor copy, lots there to detail.

Q: I see that you have made all sizes of ukes, what size is the most popular seller?

A: It seems the tenors are always popular. I also do a lot of in-between scales too. Some call them super scales.

Q: Have you made any extended scale models?

A: I can do either 12 or 14 frets to bodies, sometimes it's a good thing, sometimes not.

Q: Do you have a particular favorite uke that you've built?

A: I say that about each one, but the next is always better. I build each one as if it's for myself, it must be perfect. I think

Some of Dave's wonderful creations...



the Beatle Bass tenors I have done are stunning to see, something that I find hard to believe that I actually made from raw materials.

Q: Do you built the cases, too?

A: I have made a couple cases, that's a whole different thing that I really don't have time for, I leave that to the pros. I have been having Cedar Creek make all my custom cases for me now.

Q: Do you do restorations of vintage ukes?

A: Yes I have restored many ukes, guitars and violins, some simple and some brought back from the dead.

Q: Greg Hawkes has one of your painted pineapple Ukes. Are there any other "famous" rock musicians that have one of your ukes?

A: Greg is the star, but I have made many for really great players too, Including Marcy Marxer, two time Grammy winner. I love to hear my ukes played by someone who can bring them to life, a feeling I can't even begin to describe.

Q: Do you have any future goals you can share with us?

A: I currently work a 40 hour day job as a graphic artist, my goal is to go full-time with the luthier business. At this time its still a hobby of mine that pays for fun toys in my life, but I'm still having fun doing it - so that's what really matters.

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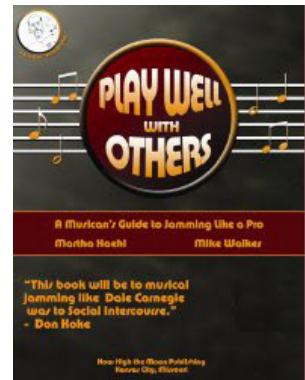
A TUNEFUL TONIC FOR TROUBLED TIMES

http://www.suncoastukulele.com/Suncoast_UkuleleFest/Home.html

Book Review

Play Well With Others, by Martha Haehl and Mike Walker is an insightful tome that will teach you how to play well with a group of other musicians. The principles apply to any genre of music but it was written for ukulele players.

Fledgling musicians often have trouble jamming with other players. It's hard to play with other people when you have never done so.



Haehl and Walker joined forces to create a simple, easy to follow method of learning how to jam with other musicians and sound good in the process. They take a common-sense approach to keeping time, learning to follow the leader, understanding rhythm, and even learning how to transpose songs to another key.

The book is illustrated with cute little cartoons to enhance each lesson and explain each principle of music. I know lots of people that could have shortened their learning curve if this book had been available years ago.

For new musicians wanting to become involved in jam sessions, Play Well With Others is just the ticket.



Serpentine - Snake Suspenderz

Howlin' Hobbit is well known within the ukulele community. He is part of the band, Snake Suspenderz. Hobbit sent me a copy of their new CD, Serpentine to review.

Here's the line-up:

1. Say Hello to Mister Snake
2. FAIL!
3. 20th Century Fads
4. Even Your Best Friends
5. Naughty Monkey
6. Sausage
7. Light Fingers Louie
8. Flower of Shanghai
9. Misery Loves Company
10. Don't Get Around Much Anymore
11. I'm Gonna Get Me A Lawyer
12. Night Train Waltz
13. Teddy Bear's Picnic
14. Serpentine
15. Happy Ending Waltz
16. Don't Quit The Day Job

If you are not totally hooked by the time you reach the end of "Say Hello To Mister Snake", you haven't been listening. What a great number to kick-off a new CD. This song takes me back in time to some gin-joint in Chicago or New Orleans.

"Fail", George of the Jungle, I was laughing before the end of the first verse. Feel like a schmedrick or loser, ah, just laugh at yourself and put some spring in your step. This song has a great vibe to it. Love the percussion.

"20th Century Fads" is a cute song. Again, love the trombone and jazz feel to the tune, but listen to the lyrics. I recognized them all. 20th Century Fads.

Even Your Best Friend... These guys hit my funny bone on every number. This song has scat-singing, sounds like Satchmo. "Naughty Monkey"... I never thought I'd hear a song about spanking your monkey. Listen carefully to this one. "Sausage" had me laughing and wondering about any sausage I have ever eaten. Followed by "Light Fingers Louie" the Speak-Easy attitude continues. What a cool jazzy number.

"Flower of Shanghai" continues the jazz of "Light Fingers Louie" in a Roaring Twenties sort of tune about a gal from Shanghai. That trombone just kicks.

"Misery Loves Company" had me laughing. I know people like that! Ah... Losers in Love.

"Don't Get Around Much Anymore" This tune has a great intro and I love the lyrics. Again, the trombone is sweet.

"I'm Gonna Get Me A Lawyer" reminds so much of ambulance-chasing lawyers that advertise around here.

Love the blues harp on this song, too. Nice touch, Hobbit.

"Night Train Waltz" Leaving town on the night train. Again, great musicianship.

Teddy Bear's Picnic is an old song from what I understand. I never heard of it until I saw Howlin' Hobbit's video of it.

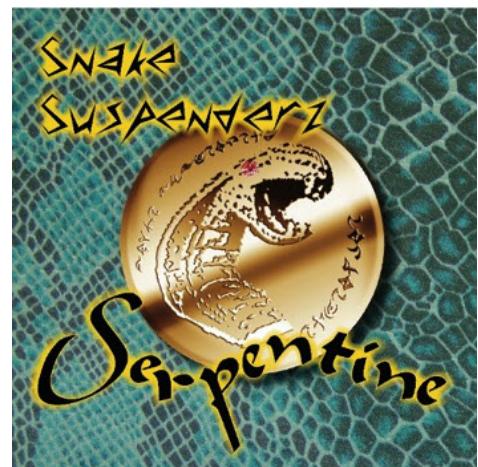
"Serpentine", once again, sounds like a gin-joint tune that really swings. What a great title song. This track pretty much represents the group and this entire collection of songs. I can hear this song in the background of a Mickey Spillane drama.

Happy Ending Waltz seems out of place. It is a departure from the rest of the collection and a nice change-up, actually.

"Don't Quit The Day Job (Yet). The perfect conclusion to a fabulous CD.

If you like jazz and swing, if you like the roaring twenties sort of vibe, this is a must buy. These guys are great! But it here...

<http://www.howlinhobbit.com/merch.php>





Ukulele Review

Oscar Schmidt OU2e

For several years Oscar Schmidt has been selling ukuleles. They have had their share of quality control issues and mixed reviews, but Oscar Schmidt has not given up the ship. They moved their manufacturing to another country. They went from China to Indonesia and they have worked hard to fix the issues that they were having.

Oscar Schmidt wants ukulele players to know that they are in this market to stay. They were manufacturing ukes before the current craze and they are now making professional quality ukes addition to the low-end.

ukulele player is working to bring you reviews of those in the near future, but for now, let's take a look at one of OS's great improved low-cost ukes and see what has changed.

The OU2e and OU2 have been the first uke of choice for a lot of people. Why? You can thank Musician's Friend and other

online stores for it. They are economical and pretty durable.

The OU2e has gone through some changes. The old electronics with a 9-volt battery that had to be connected by removing strings or dismantling the EQ are gone. The new electronics, the UK-2000 are a great improvement and there is a quick-release for the battery "compartment". That means, you won't need a screwdriver and there is no need to loosen the strings to change batteries.

The bridge is a new style and much stronger. The body is a three-ply laminate and a little thick, and the GHS strings are somewhat thin, but plugged it, the sound is far better than I expected. You can really "hear the difference".

The neck on this ukulele is straight and the action is just right. The tuners are also sturdy and turn very easily. The uke stays in tune extremely well.



There is a fully compensated bridge and the intonation of this little uke is great. I love the look of the mahogany top, even if it is a thick laminated instrument. It is rugged and stays in tune better than many in its price class. With the UK-2000 electronics, it is no wonder I have seen several performing musicians using an OU2e on stage in recent times.

I have the case pictured on the lower left to protect this uke, although it is tough enough that the gig bag would be all it really needs. The case, though, is a GREAT case. Really. Oscar Schmidt beats most of the competition with this case.



There are several high-end ukes in Oscar Schmidt's stable these days. We'd like to review them for you and are working to do that right now. Their solid-wood instruments look beautiful and have high-end features that place them in competition with many of the names you know.



Ohana BK-32 Baritone Ukulele Style

I'm in love. Let me explain...

I have always been a fan of baritone ukulele, but last weekend I receive word from Louis Wu, at Ohana Ukuleles, that he was sending me this baritone uke and it would be at our door on Thursday.

I anticipated the arrival of the BK-32 baritone with yearning. Alas, I missed the UPS delivery and arranged to pick up the uke that same evening.

Thursday at about 8:00 PM, I finally have this ukulele on my lap and I've been playing it ever since.

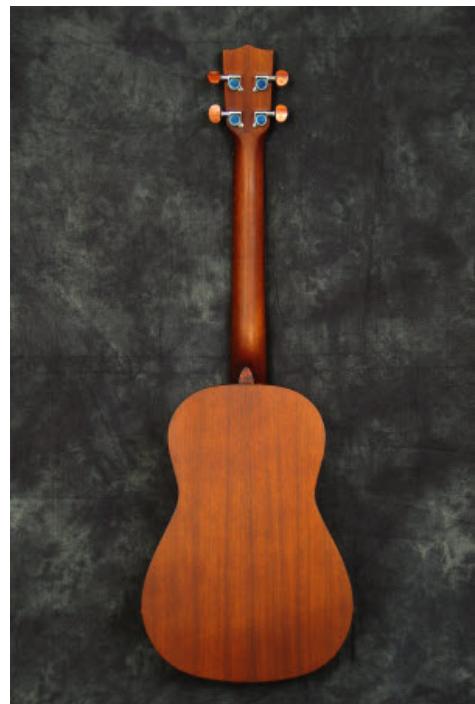
Ask Nipper of the "Night Owls" and he will tell you that a baritone uke is great for filling in the bottom end of any good tune. Nipper, I concur. I've been preaching the virtues of baritone ukuleles since the 1960s, at least. They are, in a nutshell, wonderful. Smooth and soothing tones that lend themselves to vocal-oriented music, blues, or jazz, the baritone ukulele adds so much depth to ukulele ensembles that no group should be without one.

Ohana's BK-32 is a baritone ukulele with style. The body is solid mahogany all the way around. It sports a very conservation rosette, nothing fancy there. The binding is tortoise-shell and gives the instrument a dapper look. Yes, it is neatly dressed.

The neck on this ukulele is beautifully shaped from the heel to the tip of its head. There are geared tuners with rose-colored buttons that accent the binding nicely and compliment the rich mahogany body and rosewood fretboard and bridge.

This baritone uke came with GHS strings, like every other baritone uke I have ever seen in modern times. They sound warm and mellow. They have not been played prior to me, so, they required a little stretching to get settled a bit, but it was not long before the ukulele was holding tune like a dream.

Louis told me that this ukulele is very lightweight. He was not kidding. I will be reviewing another Ohana baritone in a coming issue, the BK-20ce which is not heavy, but there is



an appreciable difference between the two.

The sound-board is thin and lively. You can feel the ukulele vibrate when you play it and that explains the sound projection. This uke is just the right volume. Many baritones are very subdued, but this uke has a voice big enough to be easily heard.

The neck of this ukulele is flawless. The fretboard is perfect and there are no imperfections that I have discovered in the body or its luxurious satin finish.

If you have three or more ukuleles together, a baritone uke adds so much to the mix that I'd recommend that everyone have one in their collection. Record a song with just a soprano uke track. Then record the same tune with a baritone uke added and you will instantly be convinced.

Ohana has several baritone ukuleles in their line-up. Lots of baritones are available on the market, but, there are few solid mahogany baritones available. Most other makers offer baritone ukes, the vast majority of those being laminated "nato" or some similar wood.

The BK-32 takes the lead with its solid mahogany body and neck. You can hear the difference in more than just volume. The tone is very sweet and will only get better with

Making beautiful music is your passion, helping you do it is ours.



age. This is one instrument I plan to play for a long time to come.

Right now, Ohana has four baritone ukuleles in their lineup. They have the BK-32 (in this review), the BK-20 and BK-20ce (with a cut-away body and UK-2000 pickup), and the BK-35, with a solid mahogany body.

As more people discover ukulele, the market for baritone ukes will grow. A guitarist looking for a 'first uke' will find a baritone easy to pick up and hit the ground running. Tuned like a guitar, the bari is easier for someone to start playing songs they already know on guitar with minimal effort and things will sound very familiar. They will get up to speed in no time.

Before you know it, those new ukulele players will be adding soprano and concert ukes to their collection. Soon they will be discovering tenors.

So, here is my wish-list for the future of baritone ukulele...

I'd like to see more baritone ukes available in solid wood and still some high-quality laminated body models with solid tops. I'd like to see more models with cut-aways to give easier access to the top of the neck. I'd also like to see electronics in more models, or as an option in virtually every ukulele for that matter.

I'd like to see some baritone ukuleles with arch-tops, with maple bodies, with some figured exotic woods. Baritones add so much to a "band" of uke players or club jam sessions.

If you get a chance to play a solid mahogany baritone uke, you'll be hooked. Ohana's BK-32 and BK-35 are winners.

I give a big thumbs-up to Ohana for the BK-32. This baritone uke is sweet, beautiful, lightweight with perfect balance and the tone is rich and full across all four strings. I highly recommend it.





<http://www.ukulelecosmos.com> - excitement, music, lively discussion, and a whole lot more...

Digital Recording

Lots of old-time musicians prefer analog recording equipment over modern digital gear. Lately, though, analog studio recording systems have dropped off the radar scope.

Is anyone still making them?

If there are no other alternatives, then we have to face the music, so to speak, and accept the fact that those old tape systems are gone for good and sooner or later they won't even be repairable should the need arise.

Having been a big fan of tape recording equipment for its warmth and broader dynamic range, I had to literally convince myself that digital recorders have their share of benefits. I'd like to take a look at those.

First off, digital recorders come with several types of storage media. They originally used digital discs. Then, they went to hard drives and CD burners. Not long after that, they started making low-cost systems that stored your song files on memory cards.

Since virtually every major recording studio is now filled with computerized gear, software has come along to

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replace expensive specialized gear, like effects processors, for example.

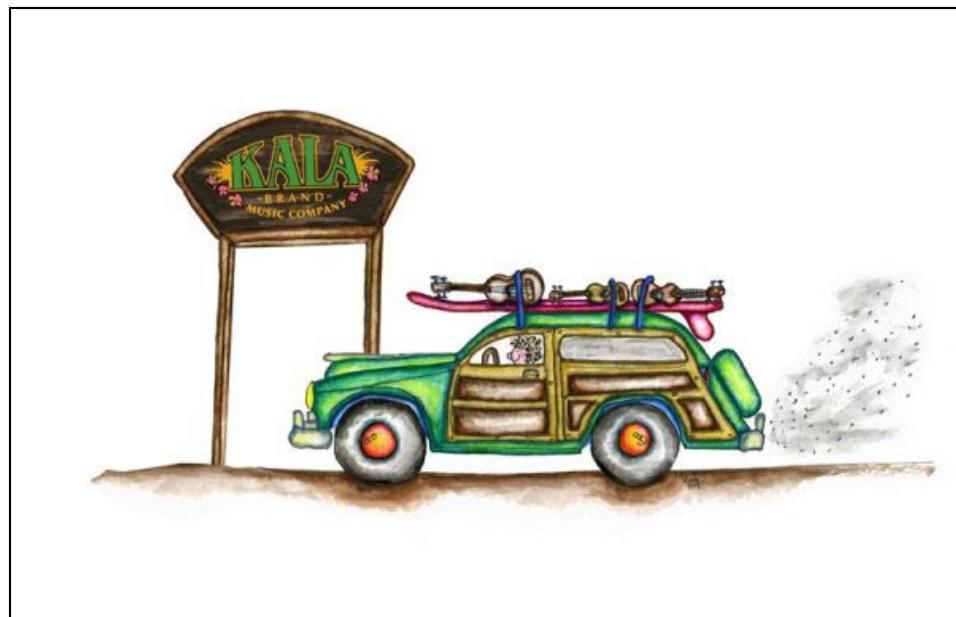
Digital files can be manipulated in several ways. You can usually choose between destructive or non-destructive editing, which gives you almost unlimited ability to reverse something that you attempted to do if something goes awry.

Add virtual tracks to the mix, literally, and you can dump multitudes of tracks on your computer's hard drive, then edit or mix them with one of any number of studio software packages and various plug-ins.

Need some reverb, no problem, we have a VST plug-in just for that. How about changing tempo without changing the pitch? We can do that too. Re-recording is almost obsolete. As long as you keep a copy of your original files safely stored, you can do all sorts of editing.

Ping-ponging is when you dump two or more tracks into one other track. We used to call it "mixing down" and that gave you the ability to squeeze as many as seven tracks from a 4-track system. Now, however, you can just record a bunch of "virtual tracks" and use those in the mix. A typical four track can store as many as thirty-two virtual tracks. Your little 4-track is really capable of doing what an old 32-track setup used to do.

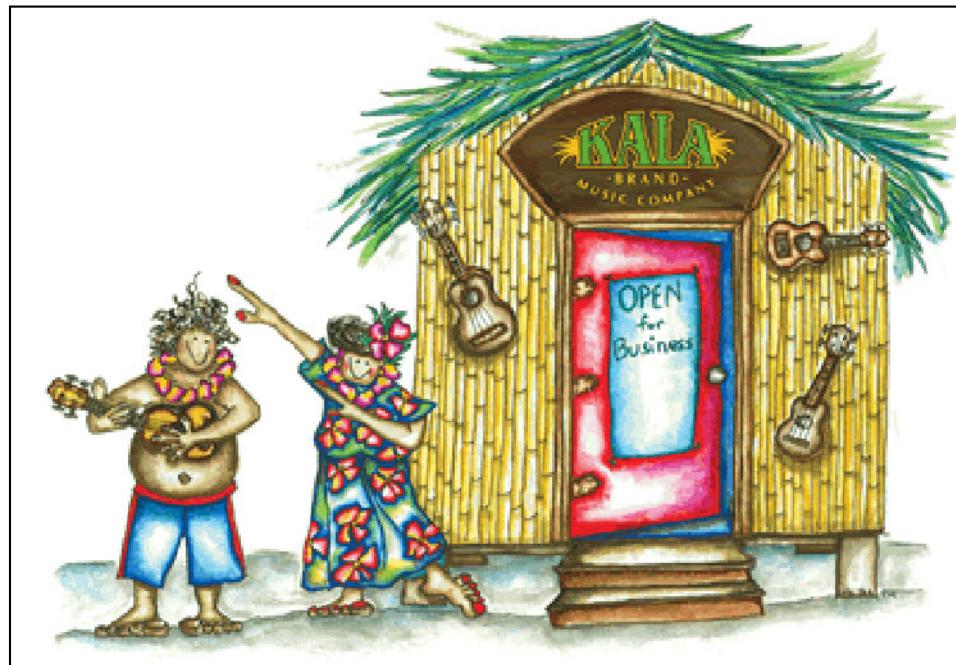
Best of all, you can buy a digital 4-track for under \$200 USD. Not bad at all.



GOT UKE?



*You can find Kala Ukuleles at
www.ukeladymusic.com*





Kala KA-JTE/M

Affectionately known as the Kala Archtop to most players that have them, the KA-JTE/M is way cool!

When I pick this tenor ukulele up and start tuning it, music is already running through my head. I can't help myself. By the time I am done tuning, I am ready to rock and roll.

I used to play a vintage Gretsch Electromatic Archtop guitar. That was decades ago. At the time, I played a lot of rock music and some rock-a-billy and up-tempo country with a jazz vibe to it. When I pick up the Kala Archtop, I can't help jamming to old blues and jazz tunes. Oh, yeah... play that funky music, white boy.

Cool... hot... funky... jazzy... they all apply to the Kala Archtop.

This particular model has a high-gloss finish, like most archtop guitars. It has the same "f-holes" that you find in so many jazz guitars. This one sports pearl-like binding, a laminated body, rosewood fretboard and bridge, chrome geared tuners, and pearl inlaid palm trees in the neck. Nice bit of bling. The pickup is based on the Nano-Flex EQ system. Nice touch.

The arched top and back are beautifully shaped and the uke is easy to hold. The jack for the pickup is at the very bottom of the ukulele. I actually like that placement. The chord is out of the way when you are playing on stage, whether seated or standing.

I expected a muted tone with this ukulele when played acoustically. I was wrong. This uke has plenty of volume. It sounds fantastic acoustically and even better plugged into the studio board. The EQ works very well and I like the volume and tone wheels. I think they give better control than sliders. There is a dime-sized battery in the active electronics that give it the pre-amp power it needs.

I plugged in the Archtop ukulele and almost immediately started playing a rendition of the Kansas song "Dust In the Wind". The action and intonation were really nice and the tone was perfect for that song.

I can picture a group of players jamming to something in the order of Stray Cats or a similar rock-a-billy genre with this uke. The feel of it, the sound of it, the look of it... this ukulele was made for that sort of music.



If you like blues and jazz ukulele and want a recommendation for that to buy for just that sort of musical genre, the Kala Archtop should be very high on your list.

The Kala KA-JTE will bring out the rocker or blues jammer in you. It is a great choice for someone wanting the look of a jazz guitar in a four-string ukulele. It really is unique in the uke market.

ukulele player and Kala present...

ukulele player and Kala Ukuleles came together to bring you this exciting opportunity. One lucky reader will win this ukulele.

All you have to do is submit your name, an e-mail address, and a shipping address so that if you are the winner, we will be able to ship it to you. You only need to submit your information one time and you will be in the running for all of the Kala Ukulele give-a-ways.

You read about the Archtop, the Kala KA-JTE/M ukulele in this issue of **ukulele player**, now, here is your chance to win. Follow the instructions below...

We will not share your contact information with anyone for any reason.

note: if you have trouble with the form, e-mail your entry to giveaway@tricornpublications.com
Include name, shipping address, e-mail address.



Go to this website and fill in the form and click the submit button for your CHANCE to win. There is no purchase necessary. One submission per person will be counted. The lucky winner will be decided by a random number generator program. The contest entry cut-off date will be the 20th of every month of the current issue. The winner will be chosen on the 24th of that same month. The winner will be announced on Ukulele-Cosmos, Ukulele Underground, and Flea Market Music.

http://www.tricornpublications.com/uke_contest.htm

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and thanks to Kala Ukuleles for their support.



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Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

http://www.tricornpublications.com/uke_player.htm
or e-mail me at this address:
mickey@tricornpublications.com

We will add you to our list.

USA

California

Nuked Ukes

We are in Auburn California. Welcoming players from all levels.
contact: Loyce Smallwood
loy@foothill.net
www.kahi.com/loyce'sblog

Ukulele Society of America

Contact: Richard Douglas
(760) 458-6656
300 Carlsbad Village Dr.
Carlsbad CA, 92008
http://launch.groups.yahoo.com/group/ukulele_society_of_america

Ukulele Club of Santa Cruz

www.ukuleleclub.com

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's cellar in Santa Cruz, but check the website, cause it sometimes changes. Or email Andy@cruzio.com for club information.

Connecticut

The Ukulele Club of Southern Connecticut and the KookeeUkie Ukulele Band.

We welcome players of all skill levels and offer classes for those new to the ukulele. Check our web site at

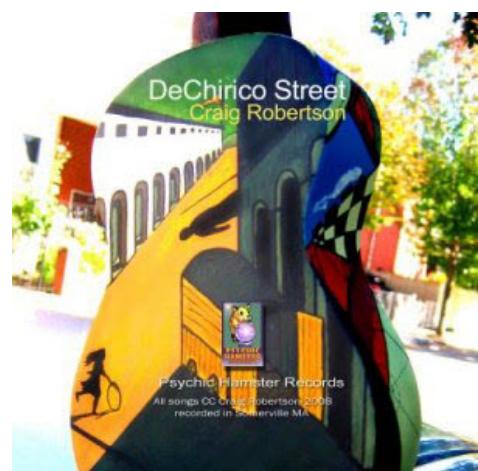
<http://www.orgsites.com/ct/uke-club/index.html>.
Pete Johnson
email=petejhnsn@sbcglobal.net



<http://www.wsukes.com>



<http://www.ukulelenoir.com/>



<http://psychichamster.com/>

Ukulele Clubs continued

Florida

Tampa Bay Ukulele Society

www.meetup.com/tampabayukes

Each meeting will start with a group lesson followed by an informal jam session for players of all levels. Everyone gets a chance to call a few tunes.

Kansas (and Western Missouri)

Kansas City Ukesters

<http://www.kcuke.com>

Minnesota

StrumMn ukulele players

<http://strummn.nexo.com/>

New Mexico

The High Desert Sand Fleas

Meet the 2nd & 4th Thursday of each month at the

Albuquerque Press Club [6pm - 9pm]

2101 Highland Park Circle, Albuquerque, New Mexico - USA

contact: Stephen Hunt via email: hdsfgcea@gmail.com.

<http://sites.google.com/site/hdsfgcea/>

New York

Ukulele Club of Potsdam (New York)

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street

contact: Tim Connolly tim@discoverpotsdam.com call: (315) 268-1598.

Loaner ukes available. Bring your uke and leave your cares at home!

Ohio

COUP (Central Ohio Ukulele Peeps)

coup@tricornpublications.com

Texas

Robert S. Sparkman

sparky.judy@tx.rr.com

Lone Star Ukulele Club (in North Dallas)

<http://groups.yahoo.com/group/lonestarukuleles>

The Dallas Ukulele Headquarters

Go to www.meetup.com and search The

Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

Ukulele Clubs continued

CHUG - Coffee House Ukulele Gang

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.

Contact Steve for more info. (steve_w_williams@yahoo.com)

Vermont

Vermont Ukulele Society

email: vhnak@sover.net

Meets on the second and fourth Mondays of each month.

Washington

Seattle Ukulele Players Association (SUPA)

www.seattleukulele.org/

UK

England

Ukulele Society of Great Britain

43 Finstock Road, London W10 6LU

Tel: 020 8960 0459

Email: m@gicman.com

Cambridge Ukulele Co-operative [Cuckoo]

Meet alternate Sundays 2pm-6pm

The Portland Arms Cambridge CB4 3BA

If you're cuckoo about ukes come and join us.

<http://www.myspace.com/cambridgeukuleleclub>

Ukulele Philharmonic Orchestra of Sudbury

Tuesdays evenings from 7.00pm

The Institute, Station Road, Sudbury Suffolk CO10 2SP

Beginners Welcome

Uke Wednesday Jam

Every Wednesday 7 till closing Downstairs @ The Royal George

Charing Cross Road, London, WC2H 0EA, U.K.

contact: Quinc email: qnc@qnctv.com

<http://ukeweds.intodit.com>

SCUPA - Second City Ukulele Players Association

We meet weekly on Tuesdays at 7:30pm in the upstairs room
at The New Billesley Pub, Brook Lane, Kings Heath,

Birmingham, West Midlands B13 0AB

We accommodate all players beginners to experienced.

Call or text Jon 0787 353 1161 or email:

jay.eye@bigfoot.com for more information.

Ukulele Clubs continued

Stockton to Darlington Ukulele Express

Meeting monthly in Darlington, northeast England new members always welcome. contact Simon at simonb250@hotmail.com
<http://ukuleleexpress.blogspot.com>

Whickham & District Social Club

Simonside View, Whickham, Newcastle Upon Tyne, NE16 4AQ.
We meet every 2nd Wednesday 7:30 PM to 9:30 PM.
<http://tunearmy.blogspot.com/>

UkeGlos Ukulele Club

Meets on first & third Mondays every month, 8.00pm at The Strand Wine Bar, 40 High St, Cheltenham, Glos.

Wooden & banjo ukes welcome. All levels of playing ability & song styles. For full details visit: www.ukeglos.co.uk
<http://www.ukeglos.co.uk>

Ukulele Sundays host:Tim Smithies

email: tim@timsmithies.com
I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.
<http://www.ukulelesundays.co.uk>.

"Brighton ukulele Sundays"

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.
Visit Facebook Brighton Ukulele Sundays for more details.

Ireland

UKULELE IRELAND

ukulele@ireland.com
Irish ukulele club meets on the second saturday of each month. Players from all over Ireland. Ukeplayers of all levels welcome. If you are a visiting uke player please feel free to come along. The meetups are held at 2, eden park, Dunlaoire, Co. Dublin.

Scotland

Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of Leith Walk

6 John's Place,
EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, jhobson@gmail.com
<http://ukearist.co.uk>

Ukulele Clubs continued

South Wales

Ukulele Nights
meet on the 1st and 3rd Mondays of every month at 8.30pm.
The Albion, Glebe Street, Penarth, Vale of Glamorgan, South Wales

Contact: Sarah Thomas: sarahredesedge@yahoo.co.uk.
Blog: www.ukenights.blogspot.com
(for songbooks, directions and more. Beginners very welcome)

Germany

Ukulele Club of Germany
info@ukulelenclub.de
www.ukulelenclub.de (home page)
www.ukulelenboard.de (message board)

Deutscher Ukulelenclub
c/o Raimund Sper
Korneliusstrasse 1
D-47441 Moers
tel. +49/2841-394837
fax + 49/2841-394836
www.ukulelenclub.de

Holland

Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'
The night is comprised of a workshop, performances & open mic.
To Join the Mailing List send an e-mail to: guaranteed2swoon@gmail.com

To read more about this and our other ukulele projects go to:
<http://www.ukulele-interventie.blogspot.com> (Dutch)
Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)
<http://www.shelleyrickey.blogspot.com>

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>

France

Ukulele Club of Paris
Thursday starting 7:30 PM
Meetings are announced on the website King David Ukulele Station at this URL:
<http://www.ukulele.fr>



USA

Lone Star Ukulele Festival

dates are 4/30-5/2 in Dallas

UkeLadyMusic and The Dallas Ukulele Headquarters are organizing the event.
more information coming soon.

UK Ukefest

July 24th, 25th, 26th, 27th 2009

Run Cottage

Hollesley

Suffolk IP12 3RQ

more information available soon on

www.ukulelecosmos.com/phpBB2/index.php

France

Fête de l'Ukulélé de Nantes (Nantes Ukulele Festival)

April 4th 2009

email: theou.mounoukou@yahoo.fr

More information available here: <http://www.myspace.com/feteukulelenantes>

Paris ukulele Festival

Le 4 juillet 2009 / July 4th 2009 "La Bellevilloise"

<http://www.myspace.com/parisukefest>

infos@parisukefest.com

This year edition will happen on July 4th with :

Kelli Rae Powell (USA) www.myspace.com/kelliraepowell

Tim Sweeney (USA) <http://www.timsweeney.us/>

Elvira Bira (Sweden) www.myspace.com/elvirabira

Ukulele Zaza (Belgium) www.myspace.com/ukulelezaza

Marie Darling (France) www.myspace.com/mariedarling

Patti Plinko and her Boy (UK)

www.myspace.com/pattiplinkoandherboy

IT'S NEW...
IT'S COOL...
IT'S...
ukulele bartt

Live from Los Angeles

Saturday, April 4

at 8:00 PM PT...

Ukulele Bart Sextet
will perform for a global
audience on the
World-Wide-Web.

check the website for info.

<http://bartt.net>

Catch Bartt at the
NYC Ukefest, May 29, 2009



Making beautiful music is your passion, helping you do it is ours.



Essential Links from the World-Wide-Web

UkeTalk - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

Brudda Bu's Ukulele Heaven

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

Ukulelia - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

Ukulele Cosmos - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

Ukulele Underground

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

Flea Market Music - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

UkeLadyMusic - <http://www.ukeladymusic.com/>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email noel.tardy@yahoo.com

Kiwi Ukulele

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

Bounty Music

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9:00 to 6:00 Monday thru Saturday * Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

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350 S. Grant Avenue
Columbus, Ohio 43215

Bill Foley, owner and luthier.
www.gvmh.com
(614) 228-8467
email: info@gvmh.com

Green Ukulele?

We'd like to hear your thoughts on "green ukuleles". By that, we mean ukes that are made with all non-toxic materials. Nothing that could potentially harm the environment or the end-user. Thoughts and Ideas are welcome.

You can submit your comments to use via the download page for this magazine:

Your comments will be sent to us via e-mail and then we can pass that information along to the manufacturer that wants to know.



<http://www.ukecast.com/mp3/>

Online Resources

<http://www.tikiking.com>

tikiking@tikiking.com

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

Bonsai Garden Orchestra

email: info@bgo.nu

Webside: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

www.glattundverkehrt.at

UkePics

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>